

1866

# Mouvement Perpetuel

Carl Maria von Weber

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**Met: (♩ = 168.) Leggieramente.**

*Doigté' par MARMONTEL.*

**RONDO**

**PRESTO.**

*p staccato.*

This musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and features a dynamic range from *f* (forte) to *p* (piano). The score is in 2/4 time and includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece is characterized by its lively tempo and the use of the 'Merry Widow' waltz rhythm. The score is divided into two main sections: a piano section and a forte section. The piano section begins with a treble staff and a bass staff, both containing notes and rests. The forte section follows, marked with a large *f* and featuring more complex rhythmic patterns and fingerings. The score concludes with a piano section marked with a large *p*.

A musical score for a piano piece titled "The Song of the Lark". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a flowing, melodic line in the treble staff, often marked with a slur, and a more rhythmic, accompanimental line in the bass staff. The piece concludes with a final chord and a fermata.

534  $\Gamma$



First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with dynamic markings *ff* and *p*. Bass staff features a series of eighth-note chords. Fingering numbers 1, 2, 3, 4, 5 are visible.

Second system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with dynamic markings *cresc.*, *fz*, *fz*, and *rf*. Bass staff features a series of eighth-note chords. Fingering numbers 1, 2, 3, 4, 5 are visible.

Third system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with dynamic markings *p* and *poco rit.*. Bass staff features a series of eighth-note chords. Fingering numbers 1, 2, 3, 4, 5 are visible.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with dynamic marking *tempo.*. Bass staff features a series of eighth-note chords. Fingering numbers 1, 2, 3, 4, 5 are visible.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with dynamic markings *rinf.* and *dimin.*. Bass staff features a series of eighth-note chords. Fingering numbers 1, 2, 3, 4, 5 are visible.







5

*p*

*ten.*

*dolce.*

*f*  
*mf*

*p dolce.*

*f*  
*marcato.*  
*rinf.*  
*Ped*





First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 1, 2, 5, 4, 1 and 5. Bass staff contains a harmonic accompaniment. Dynamics include *ff* and *deces.*. A *Ped* (pedal) marking is present below the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 1, 3, 1, 3, 1, 2, 5. Bass staff contains a harmonic accompaniment. A *\** marking is present below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 8. Bass staff contains a harmonic accompaniment. Dynamics include *cres*, *cen*, and *do.*. A *fz* marking is present below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 1, 4, 1, 4, 1, 4, 1, 3, 4. Bass staff contains a harmonic accompaniment. Dynamics include *ff*, *dimin.*, and *p*. A *fz* marking is present below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. Dynamics include *p* and *rf*. A *fz* marking is present below the bass staff.



Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. A *rf* marking is present below the bass staff.



7

First system of a piano score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *ff*, *Ped*, *p*, *f*, and *fz*. There are asterisks (\*) above some left-hand notes.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. Dynamics include *cres*, *cen*, *do.*, and *ff*.

Third system of the piano score. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment is also more active. Dynamics include *pp* and *fz*. Fingering numbers are visible above some notes.

Fourth system of the piano score. The right hand features a melodic line with many sixteenth notes and some trills. The left hand accompaniment consists of chords and single notes. Dynamics include *fz* and *p*.

Fifth system of the piano score. The right hand has a melodic line with many sixteenth notes. The left hand accompaniment is also active. Dynamics include *pp*, *fz*, and *p*. Fingering numbers are visible above some notes.

Sixth system of the piano score. The right hand features a melodic line with many sixteenth notes. The left hand accompaniment is also active. Dynamics include *p* and *cresc.*. Fingering numbers are visible above some notes.



*sotto voce.*

*ben sentito il basso.*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of six measures. The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note Bb4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The fourth measure contains a half note F5 and a quarter note G5. The fifth measure contains a half note A5 and a quarter note Bb5. The sixth measure contains a half note C6 and a quarter note Bb5. Above the staff, there are three sets of lyrics: "The Rose Tree", "The Rose Tree", and "The Rose Tree".

3 2

1 4 1 2 1

5 4 3 2

*con fuoco.*

*rf*

*rf*

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes various musical notations such as notes, rests, and fingerings.

5/4

*rf* *p* *rf* *p*



dim. *rinf.* *rit.*

The musical score for the piano part of 'L'Espresso' by Debussy is shown. It features a complex harmonic structure with many chords and rapid changes. The notation includes various fingerings (e.g., 5, 4, 2, 1) and dynamic markings such as *deces.* and *rinf.* The piece is in 3/4 time and G major.

dimin.

*p*

534



10

*ff*

5 4 5 4

*cresc.*

*f*

*rinf.*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp. The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 12 measures. The first measure is a whole note for the voice and a half note for the piano. The second measure is a whole note for the voice and a half note for the piano. The third measure is a whole note for the voice and a half note for the piano. The fourth measure is a whole note for the voice and a half note for the piano. The fifth measure is a whole note for the voice and a half note for the piano. The sixth measure is a whole note for the voice and a half note for the piano. The seventh measure is a whole note for the voice and a half note for the piano. The eighth measure is a whole note for the voice and a half note for the piano. The ninth measure is a whole note for the voice and a half note for the piano. The tenth measure is a whole note for the voice and a half note for the piano. The eleventh measure is a whole note for the voice and a half note for the piano. The twelfth measure is a whole note for the voice and a half note for the piano. The score is written in a simple, clear style with a focus on the melody and harmony.

The image shows a musical score for a piano piece, likely from a ballet. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is one sharp (F#), indicating G major or D minor. The time signature is 3/4. The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'ff' (fortissimo) and 'Ped' (pedal). The left hand provides a steady accompaniment of eighth notes. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3).

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*cres - - - cen - do.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped*

*cresc.* *ff*

*ff*

*fff*



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